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Admission.....		.50
Orchestra Boxes.....	15.00	
Balcony Boxes.....	12.00	
Second Balcony Boxes.....	\$5.00	4.00

Ticket office open from 8 A. M. until after the close of every performance.

Children under three years of age not admitted.

Tickets for this theatre can be ordered by Telephone — Oxford 411 — or Mail or Telegraph, and will be held twenty-four hours except when ordered on the day of the performance for which they are to be used, when they will be held until 12.30 P. M. for Matinees and until 7 P. M. for Evenings. Tickets ordered and paid for by mail will be held until called for.

Patrons will please report to the Manager, in person or by letter, instances of inattention or misdemeanor on the part of any attaché of this Theatre. He engages to speedily correct any want of courtesy to them by persons in his service.

Parties finding lost articles in any portion of the Theatre will please leave them at the Ticket Office. The Manager will not be responsible for articles placed under the seats.

A Free Check Room, at the owner's risk, is provided in the Ladies' Drawing Room on the orchestra floor for Checking Cloaks, Coats, and Umbrellas; also in Balcony in Ladies' Drawing Room at right of entrance. Patrons are requested to report to the Manager any acceptance of fees or suggestion that fees are desired by anyone employed in the Theatre.

Opera Glasses to let in the Ladies' Cloak Room, orchestra floor, for which a small fee of twenty-five cents will be charged.

Smoking and Men's Retiring Room. Entrance under stairs right of Main Entrance.

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Diner—See here; this steak is much smaller than the one I had here yesterday.

Waiter—Yessir. Come off a smaller cow, sir.

Doctor—You mustn't give up hope. Some years ago I had exactly the same illness.

Patient (gloomily)—Ah, but not the same doctor.

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Ethel—Mr. Blunt had the cheek last night to ask me how many birthdays I've had.

Marie—And what was your answer?

Ethel—One.

"Be mine. I cannot live without you."

"Bah," said the heiress. "You have lived without me for years."

"True," retorted the duke, "but the cost of living has gotten to me at last."

Sapleigh—It gives one a shock, don't you know, to realize that one has made an ass of himself.

Miss Keen—You should be quite used to that by this time, Mr. Sapleigh.

Elsie (aged six)—I wish I had a new doll, mamma.

Mother—Your doll is as good as ever.

Elsie—Well, I am just as good as ever, too; but the angels gave you a new baby.

Edwards.

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COLONIAL THEATRE

THE COMEDY TRIUMPH OF MANY SEASONS

DAVID BELASCO'S MOST BRILLIANT
ATTRACTION

"The Phantom Rival"

by Ferenc Molnar, direct from its enormously successful run of four solid months at the Belasco Theatre, New York, is one of the few really fine comedies of recent years, and a play that truly deserves the description "high comedy" from those who most respect the exactions of that phrase, represents the crowning achievement of the greatest of all stage producers in theatric art. One might think that after successfully bringing a spirit on the stage in plain view of the audience in his remarkable production of his powerful play, "The Return of Peter Grimm," and of his many other skillful artistic representations on the stage, as in his famous production of "The Darling of the Gods," of "Adrea," of "The Girl of the Golden West," that there would be nothing more for Mr. Belasco to do in artistic stagecraft.

But in his masterly staging of the day-dream in "The Phantom Rival," an artistic scenic triumph that one might say hangs by a silken thread, so delicate is its stage representation, Mr. Belasco even outdoes himself. His epoch-making production of this richly humorous and deliciously bright comedy might be said to be an artistic culmination of all of this great producer's former artistic stage triumphs.

Concerning this play the New York *Evening World* said:—"Mr. Belasco's production was so admirable in every particular that it made one proud of the American stage."

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There was a young lady from Kent
Whose grammar was terribly bent;
She said to her flame,
"I'm glad you have came,
But I'll miss you so much when
you've went."
He coaxed her one morning to fly;
They fell from half way to the sky.
When asked to explain

She replied with much pain;
"It pretty near killed he and I."
Her flame, whose cognomen was
Syd,
By accident sat on her lid;
When he rose 'twas quite flat,
She exclaimed: "Look at that!
You stoopid, now see what you've
did."

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190 Boylston Street BOSTON, MASS. 32-34 Park Square

"Hello, Thomas! What are you home for?" asked the boy's father. It isn't holiday time, is it?"

"No," replied Thomas, looking round the place.

"I thought you were not coming home until the end of the term?"

"Changed my mind," was the reply of the young hopeful. "And I'm not going back, either."

"Not going back! How's that?"

"Don't like it there," replied Thomas.

"I thought it was a nice school," said the father. "Why, that school has turned out some of he smartest men in this country."

"Yes, I know that," returned Thomas. "It turned me out!"

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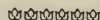
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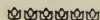
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SECOND WEEK

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Leo Ditrichstein

In Ferenc Molnar's Bright Comedy

The Phantom Rival

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With the Entire Original Cast Absolutely
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Laura Hope Crews	J. M. McNamee
Malcolm Williams	Louis Pioselli
Frank Westerton	John Clements
Lee Millar	Louise Wolf
John Bedouin	Anna McNaughton
Ethel Marie Sasse	

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Colonial Theatre

CHARLES FROHMAN & WILLIAM HARRIS Lessees and Managers
CHARLES J. RICH Resident Manager

WEEK OF FEBRUARY 8, 1915

Evenings at 8.15

Wed. and Sat. Matinees at 2.15

Beginning Monday, Feb. 8

First Week

DAVID BELASCO Presents

LEO DITRICHSTEIN

In a New Play in Three Acts, by Ferenc
Molnar, Entitled

THE PHANTOM RIVAL

American Version by Mr. Ditrichstein

CAST

SASCHA TATICHEFF.....LEO DITRICHSTEIN
FRANK MARSHALL.....MALCOLM WILLIAMS
DOVER, an Author.....FRANK WESTERTON
EARLE, an Actor.....LEE MILLAR

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 Program Continued from Page 21

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 OSCAR.....J. M. McNAMEE
 WAITERS..... } LOUIS PIOSELLI
 } JOHN CLEMENTS
 LOUISE MARSHALL.....MISS CREWS
 MRS. VAN NESS.....LOUISE WOLF
 NURSE.....ANNA McNAUGHTON
 MAID.....ETHEL MARIE SASSE

Time—January, 1914. Place—New York City.

SCENES

ACT I—The cafe in an uptown hotel, at 5 P. M.

ACT II—Scene 1—A living room in Mrs. Marshall's home
 six o'clock of the same evening.

Scene 2—The hall of the Van Ness mansion.

Scene 3—The street in front, by the lamp-post.

(N. B.—The audience is not supposed to see Scenes 2 and 3
 except as they appear in Mrs. Marshall's mind.)

Scene 4—Mrs. Marshall home again.

ACT III—The same house again three hours later.

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New York Boston Philadelphia Chicago Lynn Salem
and all principal Cities.

 Program Continued from Page 23

Scenes by Ernest Gross.

Incidental Music by William Furst

The play produced under the personal supervision of Mr.
Belasco.

The Colonial Theatre Orchestra under the direction of Mr. Wm. McKinley
will play the following selections:

Overture—"The King of Yvetot.....	Adam
Intermezzo.....	Huerter
Serenade.....	
Springtide.....	J. Fred O'Connor
Humoreske.....	Dvorak
Serenade.....	Henry Ern

TO LADY PATRONS—The established rule at the Colonial Theatre requiring ladies to remove their hats, bonnets or other head-dress while witnessing the performance applies to all parts of the auditorium, including the boxes and loges. It is essential to the comfort and convenience of our patrons in general that this rule be strictly enforced.

Ladies who are unwilling or unable to conform to the rule are earnestly requested to leave the theatre without delay, and to receive the price of their tickets at the Box Office.

The Steinway, Hume, Weber, and Jewett pianos used at this Theatre exclusively are furnished by M. Steinert & Sons Co., Steinert Hall, 163 Boylston Street.

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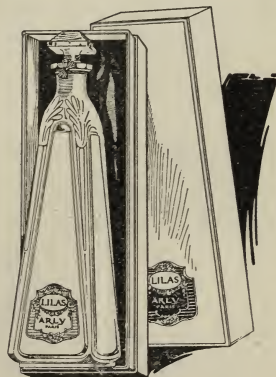
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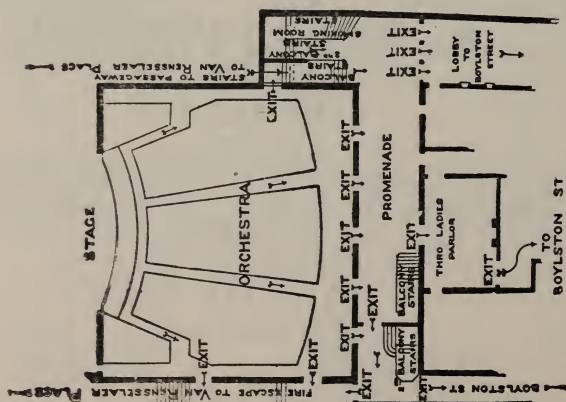
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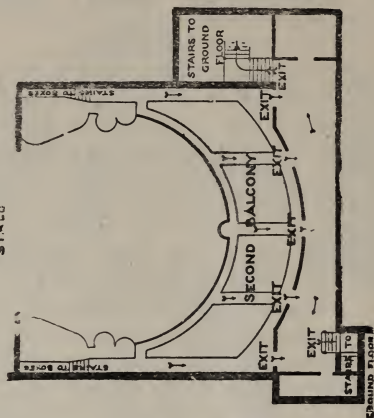
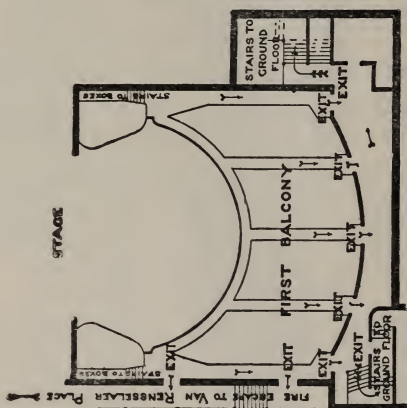
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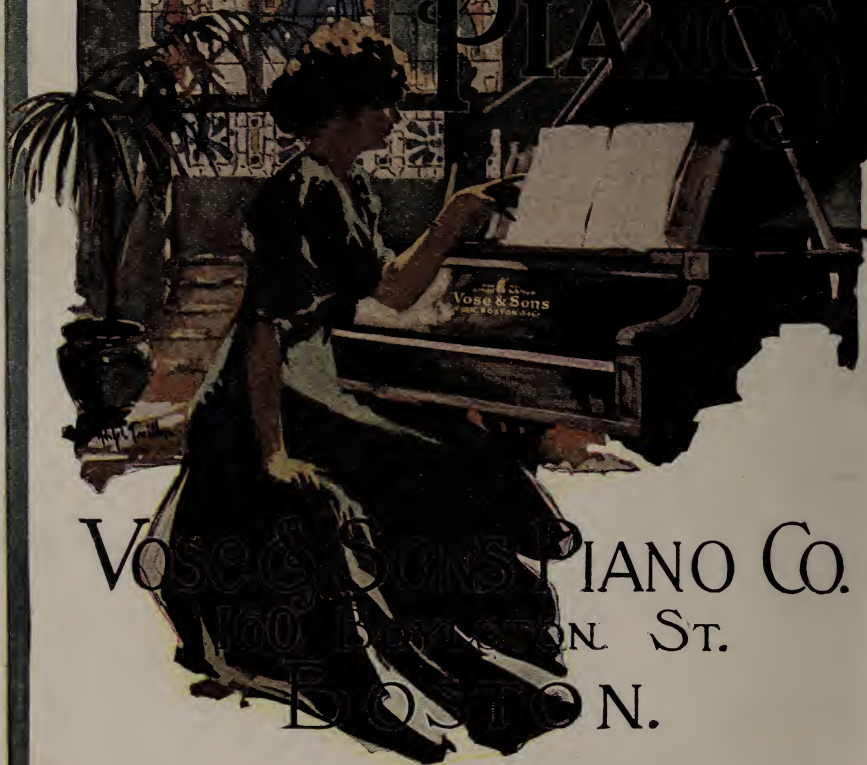


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